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THE PRIMA DONNA

BY THE AUTHOR AND COMPOSER OF
"Mlle MODISTE"

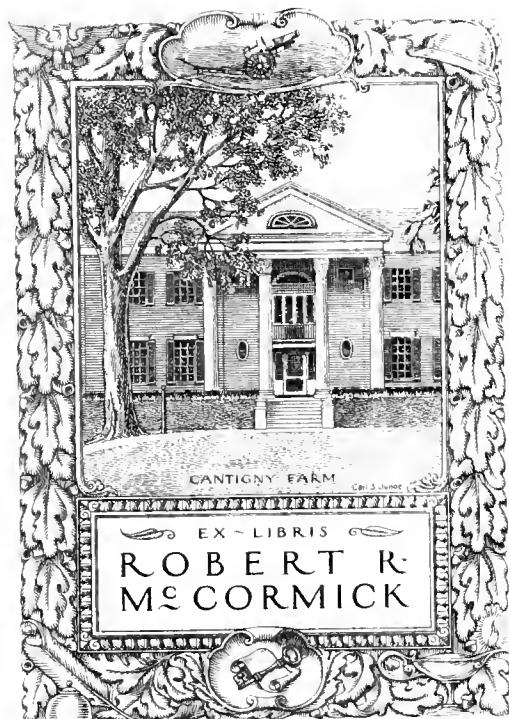


BOOK &
LYRICS BY
**HENRY
GLOSSOM**

MUSIC
B

**VICTOR
HERBERT**

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•Φ•

THE PRIMA DONNA



BOOK AND LYRICS BY

HENRY BLOSSOM



MUSIC BY

VICTOR HERBERT.

VOCAL SCORE, Pr. \$2.00 net.
" 6/- "

M. WITMARK & SONS,
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FROM C. E. RUSSELL MCGORMICK

CHARLES DILLINGHAM

Presents

Fritzi Scheff

IN A MUSICAL PLAY IN TWO ACTS

Entitled

The Prima Donna

Book and Lyrics by HENRY BLOSSOM.

Music by VICTOR HERBERT.

CAST OF CHARACTERS.

Colonel Dutoir	Nace Bonville
Captain Bordenave	William K. Harcourt
Lieut. Armand, Count de Fonteine	William Raymond
Lieut. Fernand Drouillard	Donald Hall
Lieut. Gaston de Rendal	Martin Haydon
Lieut. Prosper Roussea	Geo. W. Macnamara
Lieut. Eugene de Beaumont	Robert E. Clarke
Mons. Beaurivage, Athenee's Father	W. J. Ferguson
Herr Max Gundelfinger, Known as "Pop".	Jas. E. Sullivan
Signor Giuseppi Spaglionni	Phil Branson
Baron de Pombal	Herbert Ayling
Dr. Papin	St. Clair Bayfield
First Waiter	Armand Cortez
Second Waiter	Peter Canova
Mother Justine, Proprietress of the Cafe	Josephine Bartlett
Mlle. Athenee, Prima Donna of the Opera Comique	Fritzi Scheff
Margot, her Maid	Gwendolyn Valentine
Mlle. Mathilde	Grace Spencer
Mlle. Desiree	Renee Dyris
The Dutchess	Ellen Carr
Countess Helene	Blanche Morrison
Marquise du Perriponds	Lizzie Conway
Celeste	Margaret Ross
Mignon	Gertrude Doremus
Clairette	Virginia Reid
Rebe	Marguerite May
Cafe Chanteuses	
Cafe Concert Girls	

TIME: The Present.

SYNOPSIS OF SCENES.

Act I — The Pomme d'Or.

Act II — Club House at Ile de Puteaux, Paris.

(Entertainment by the Estudiantina Octette)

Musical Director John Lund
Stage Manager Frank Beresford

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Overture.

Tempo di Marcia.

Piano.

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Sheet music for piano, 2 staves, treble and bass. Measure 1: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 2: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 3: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 4: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 5: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note.

poco rit. *p a tempo.*

Sheet music for piano, 2 staves, treble and bass. Measure 6: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 7: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 8: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 9: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 10: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note.

Sheet music for piano, 2 staves, treble and bass. Measure 11: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 12: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 13: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 14: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 15: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note.

Sheet music for piano, 2 staves, treble and bass. Measure 16: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 17: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 18: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 19: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 20: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note.

rit. *a tempo.*

Sheet music for piano, 2 staves, treble and bass. Measure 21: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 22: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 23: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 24: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note. Measure 25: Treble staff has a eighth-note followed by a sixteenth-note, bass staff has a half-note.

Valse Lento.

The image shows a musical score for piano, consisting of five staves of music. The top staff is in common time, with a key signature of one sharp. The second staff starts with a key signature of one sharp, then changes to one flat. The third staff starts with a key signature of one sharp, then changes to one flat. The fourth staff starts with a key signature of one sharp, then changes to one flat. The fifth staff starts with a key signature of one sharp, then changes to one flat. The music includes various dynamics such as *fortissimo* (f), *mezzo-forte* (mf), *mezzo-piano* (mp), *fortissimo* (ff), *molto piano* (p), *sempre cresc.*, and *sempre decresc.* The score also features several grace notes and slurs. The music is divided into measures by vertical bar lines. The first staff has a measure of two eighth notes, followed by a measure of two eighth notes. The second staff has a measure of two eighth notes, followed by a measure of two eighth notes. The third staff has a measure of two eighth notes, followed by a measure of two eighth notes. The fourth staff has a measure of two eighth notes, followed by a measure of two eighth notes. The fifth staff has a measure of two eighth notes, followed by a measure of two eighth notes.

Moderato.

The musical score consists of five staves of piano music. The top staff is the treble clef, and the bottom staff is the bass clef. The music is in 3/4 time. The key signature is one sharp (F#). The notation includes various dynamics such as *f*, *ff*, and *sfffz*, and performance instructions like '3' over groups of notes and 's' over sustained notes. The piano's right hand is primarily responsible for the melodic line and harmonic support, while the left hand provides harmonic foundation and bass support.

fff Tutta forza. ffff

sffz

V V V V

V V V V

V V V V

12

Allegro.

accel. e cresc.

3

Allegro.

poco rit.

Grandioso.

fff

ff a tempo.

M.W.& SONS 8462 46

The musical score consists of four systems of piano music. The first system starts with a treble clef, a key signature of two sharps, and a common time. It features a series of eighth-note chords in the treble and bass staves, with dynamic markings like 'v' and 'V' above the notes. The second system begins with a treble clef, a key signature of one sharp, and a common time. It includes a dynamic instruction 'accel. e cresc.' and a measure with a '3' over a '4' time signature. The third system starts with a treble clef, a key signature of one sharp, and a common time. It features eighth-note chords and a dynamic instruction 'poco rit.'. The fourth system starts with a treble clef, a key signature of one sharp, and a common time. It includes dynamic markings 'fff' and 'ff a tempo.', and a measure with a '3' over a '4' time signature. The score is published by M.W.& SONS, catalog number 8462, page 46.



Presto.



Opening Act I.
Nº 1.

Moderato.

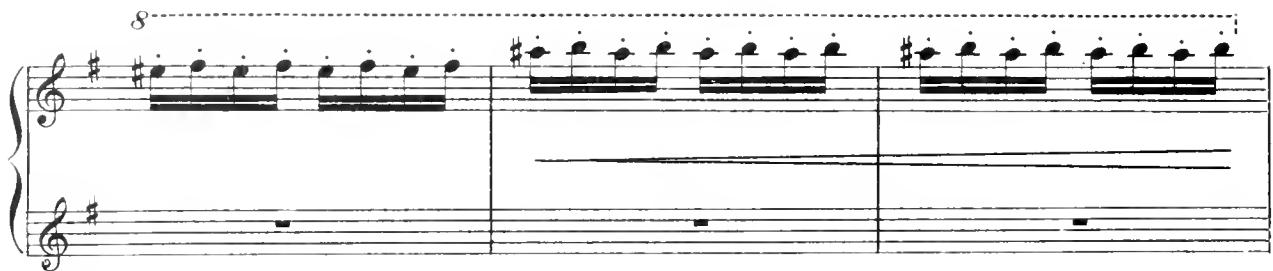
Piano.

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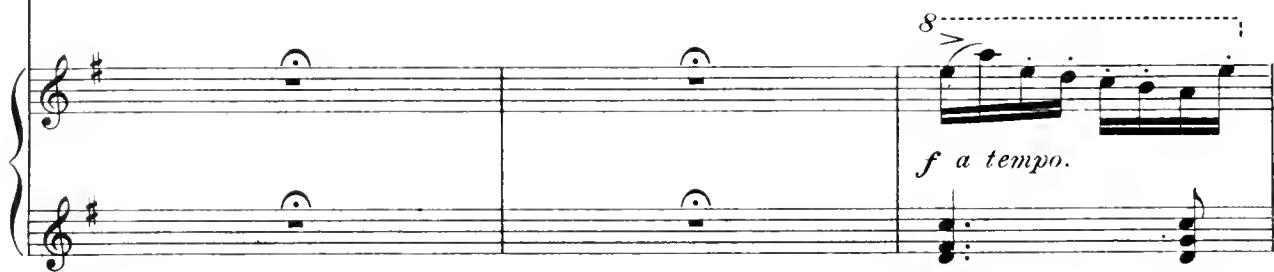
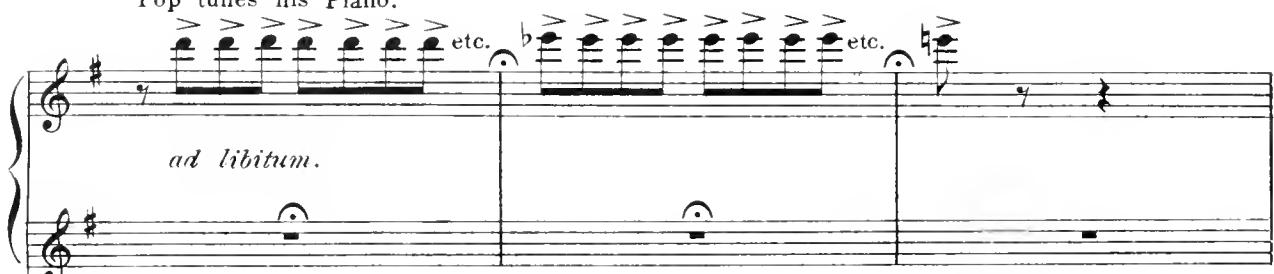
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Pop playing the Piano.

The musical score consists of six staves of music for piano, arranged in two sections. The first section, 'Pop playing the Piano.', starts with a forte dynamic (f) and a 'brillante.' instruction. The second section, 'Pop gets up to tune the Piano.', begins with a 'cresc.' instruction and ends with a 'piu cresc.' instruction. The music is in common time, with a key signature of one sharp (F#). The piano parts are divided into treble and bass staves.



Pop tunes his Piano.



f sempre cresc.

ff

col 8va

accel.

8-

8-

8-

8va bassa

Animato.

CHORUS.

Valse lento.

1st Girl.

You're char - man - te! Say oui! Let us

molto grazioso e rubato.

Valse lento.

pp

be bons a - mis! Don't de - lay! Name the

I

accel.

a tempo.

accel.

day, And I'll prove that I love on - ly you. For je ta -
 will prove that I love on - ly you. For je ta -
accel.

Molto animato.
All Whistle.

rit.
dore! ma cher - ie!
dore! ma cher - ie!

rit.

rit.

sempre staccato.

The musical score consists of six staves of music for two voices (Soprano and Alto) and piano. The top two staves are for the Soprano and Alto voices, and the bottom two staves are for the piano. The piano part includes sustained notes and chords. The music is in common time and includes various musical markings such as eighth and sixteenth note patterns, rests, and dynamic markings like 'p' (piano) and 'f' (forte). The piano part features sustained notes and chords.



Sing.

Dont you see that to

Ma Cher - ie!

to

Ma Cher - ie!

Dont you see that to

Ma Cher - ie!

to

8



8



me you're Char - man - te! Say oui! Let us be bon - a -
 me you're Char - man - te! Say oui! Let us be bon - a -

8

Name the

mis!

Don't de -

lay!

mis!

Don't de -

lay!

Name the

Don't de - lay!

8

day! And I'll prove, That I love on - ly
 I'll prove, That I love on - ly
 I'll prove,

Allegro molto.

thee, For je t'a - dore, ma cher - ie!
 thee, For je t'a - dore, ma cher - ie!

Allegro molto.

Allegro molto.

Musical score for orchestra and choir, page 10, measures 11-12. The score consists of six staves. The top three staves are for voices (Soprano, Alto, Tenor) and the bottom three are for orchestra (Piano, Double Bass, Cello). The vocal parts sing "je t'a - dore ma cher - ie!" in a three-measure phrase. The piano part features eighth-note chords in the first measure and sixteenth-note chords in the second. The double bass and cello provide harmonic support with sustained notes and bassoon entries. Measure 12 concludes with a dynamic of *sfz* (sforzando) in the piano and orchestra.

Something Always Happens When It Shouldn't!
4 5 1 2 N^o 2.

Piano.

I've had as much ex-per-i-ence as
I got some fun-ny friends what like to
One night I called up-on an-oth-er

an-y doz-en men, A dodg-ing in and out from Cu-pid's
make a lee-tle joke, Be-fore I called to see my girl one
sweet-heart called Ma-rie! The fam-ly dey were all a-round the

dart.
night.
place!

But some-thing al-ways hap-pens when I'm
They hand-ed me a nice ci-gar, they
We start-ed in to play a game, dat

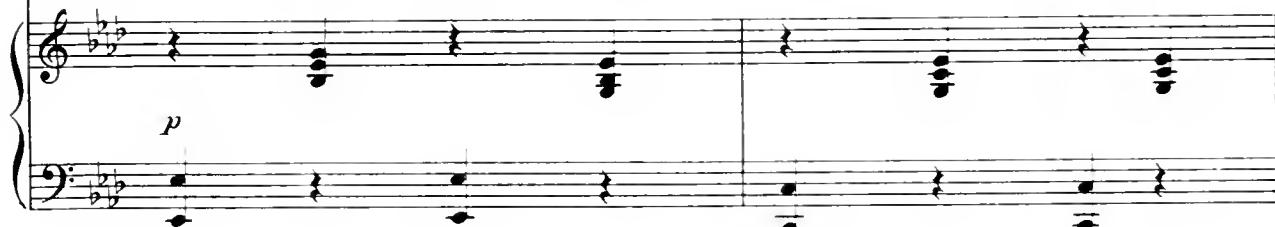
pp gincosamente.



get - ting good, and then, I got to find me out a new sweet - heart! There's
thought that I would smoke, But first they filled it full of dy - na - mite! Those
ev - 'ry one should see, Which one of us could make the ug - liest face! Just



fif - ty bil - lion peo - ple in the world and I am told, Two
fool - ish kind of tricks, dey al - ways get you in a fix! And
then my Ma - rie's moth - er stuck her face in through the door! I



thirds of them are wo - men, why - it's sil - ly! The
dat's de night dat end - ed all my glo - ry! I
said: "Your moth - er wins with - out de - lay - ing!" But

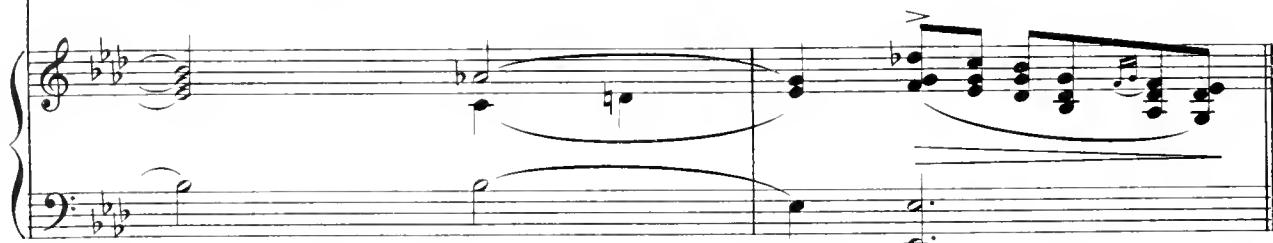




mar - ket's full! Its o - ver - done! But when I want a stin - gy one, Why
thought it was a good ci - gar, And so I gave it to her pa, I
I had made an aw - ful break, Too late I found out my mis - take, When



some - thing al - ways makes me out a "gil - ly!" For
hate to tell the fin - ish of the sto - ry! But
Ma - rie said: "Why moth - er wasn't — play - ing!" Ach!



REFRAIN.
Poco meno.



some - thing al - ways hap - pens when it should - n't! I
some - thing al - ways hap - pens when it should - n't! I
some - thing al - ways hap - pens when it should - n't! I

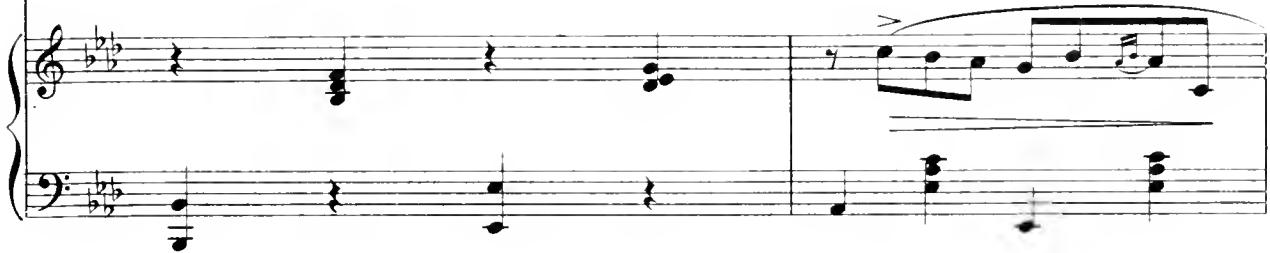


colla voce.





can't ex - plain just why it is, or how! But
 can't ex - plain just why it is, or how! Dere
 can't ex - plain just why it is, or how! It



dere iss com - pli - ca-tions, When a girl has got re - la - tions. If it
 came a noise like thun-der; Vere is fa - der now I won - der? If it
 could - n't be some oth - er, It must be the face of moth-er. If it



had - n't been for them I might be mar - ried now! —
 had - n't been for him I might be mar - ried now! —
 had - n't been for her I might be mar - ried now! —



4508 N^o 3.Twenty Years Ago!
Trio.

Moderato grazioso.

Piano.

I was not yet quite
I re-mem-ber when we both were gay young sparks!

twen - ty!
Go - ing ev - 'ry eve - ning on the
I re-call it ver - y well!

Lov - ers I had a - plen - ty!
 wild - est larks.
 I ad - mired you, truth to

Dai - ly a new flir -
 Op - e - ra and then a sup - per set for two!
 tell!

ta - tion! No one told!
 Tête a tête!
 With a bal - let dane - er!

rit.

Life was but one long sweet day - dream! For in those

Life was but one long sweet day - dream!

Bird was hot, bot - tle cold! Life was but one long sweet day - dream!

Un poco meno.

good old days, They had such diff - 'rent ways. In mod - ern

In those days.

For in those days. They'd diff - 'rent ways;

Un poco meno.

Un poco meno.

times, Of course they'd be con - sid - ered slow! No chor - us

Such diff - 'rent ways!

These times we'd think them slow!

girl was known, A mo - tor - car to own! Oh yes! 'twas

They were slow.

No girl was known, A car to own!



DANCE.

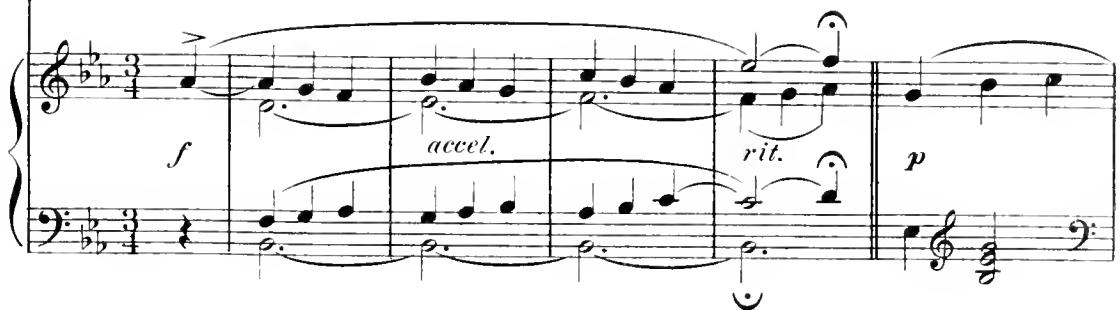


Nº 4. Here's To My Comrades And Me!

Valse lento.



Piano.



sing of the beau - ties of spring, Or the stars shin - ing

soft - ly a - bove.———— Oth - ers may swear that they're

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“Tous droits d'Edition et
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quite in dis - pair, When a - way from the girl that they

cresc.

love. But spring may bring rain, And the

cresc.

moon quick - ly wane, And the Girl may not love you for

accel.

long. For me then, the joys with my com - rades, the

f

rit.

f

rit.

pp

boys, of to - bac - co, good wine and a song! For all -

Poco piu mosso e molto rubato.

tho' for a while, All the world seems to smile, And we .

know not a grief or a care. There are times when we

find that our friends are un - kind, And we feel that the

world is un - fair. But of friends I've a few who are

stead - fast and true, Good or ill though my for - tune may

be. What is mine they may share, What I

need they will spare, So here's to my Com - rades and me.

molto accel.

Molto piu mosso quasi Allegro.

CHORUS.

TENORS.

BASSES.

Then here's good cheer! Not



one sigh! Al though we



rit.

know, — — — — —

Soon rit.

it's Good - bye! — — — — —

rit.

p — — — — —

pp — — — — —

Meno mosso.

For all - tho' for a while all the world seems to smile, And we

pp — — — — —

For all - tho' for a while all the world seems to smile, And we

pp — — — — —

know not a grief or a care. There are times when we

— — — — —

know not a grief or a care. There are times when we

— — — — —

find, That our friends are un - kind, And we feel that the

— — — — —

find, That our friends are un - kind, And we feel that the

— — — — —

world is un - fair. But of friends I've a few. Who are
 world is un - fair. But of friends I've a few. Who are

stead - fast and true.— good or ill though my for - tune may
 steady fast and true.— good or ill though my for tune may

be. What is mine they may share, What I need they will
 be. They share, What I need they'll

spare. So here's to my Com - rades and me.
 spare, So here's to my Com - rades and me.

Nº 5.
4 5 11

Dream Love.

Piano.

Dream-ing, I have in seem-ing lived in a

fair - y - land! — Cas - tles had I, and vas - sals had I, to

kiss my hand! — My lands stretch-ing from sea to sea!

ten.

Is - lands send-ing their gold to me! Plea - surè there, with-out mea - sure!

Morn - ing or night, all was de - light! To me, came then to

woo me, Lov - ers, a score or more! _____

Laughed I, gai - ly, and chaffed I, When they de - vo - tion swore! —

Yet one diff 'rent from all the rest, Filled my heart with a

l.h. l.h. l.h.

vage un - rest! Till my soul to me whis - pered, "It is he!

l.h.

He a - lone! Thy love! Thine own! Ah, but a -

accel. rit. *p a tempo.* accel. rit.

las! I found 'twas on - ly dream - ing! What came to pass I found was naught but

accel. rit. *p a tempo.* accel. rit.

seem - ing! And yet the one that in my dream I love — Will some - day

p rit.

appassionato.

come to me, I know, and his de - vo - tion prove! Ah me! How

t.h.

accel. rit. *p a tempo.* accel. rit.

sad - ly do I long to meet him! He'll see how glad - ly with a song I'll

accel. rit. *p a tempo.* rit.

p atempo.

greet him! So to my dream love I will con-stant be, — Till thro' the

Piu mosso.

world he search-es and at last, at last comes back to me! Come! Come! When-e'er thy

search is o'er come back to me! Come! Oh, Come, For—

— I wait and watch my love for thee! Come! Come! The fond - ness

of my dream - ing help me prove! Come! Oh Come! For -

colla voce.

— I wait a watch for thee, my love! —

ff

ff accel.

As thou art mine! — I'm — thine! —

animato.

ffz

Nº 6. A Soldier's Life Is Never Long.

Moderato.

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TWO GIRLS.

Hol - la!

TWO GRISETTES.

Tra 1a 1a 1a 1a

TWO PEASANTS.

Bou - jour!

TWO SOLDIERS.

Sol - diers we love

TWO SOLDIERS.

Deux bock!



Some Cig-ar-ettes

la la la la la la

song and dance in an - y old key!

TWO PEASANTS.

á vous _____

a' vous _____

Ab - sinthe _____

down!

Leggiero. *p*

Tra la la la la la la

TWO OLD WOMEN. *p*

For

FOUR SOLDIERS. *3 mf*

A

la! _____

me bring cof - fee or some tea! _____

Wine _____

sol - diers life is a bus - y one, mer - ry one, hap - py one!

staccato.

— Tra la la la la la la _____

FOUR SOLDIERS. *mf*

A sol - diers life is a lu - sy one, mer - ry one

Noticing Girls.

Here's a seat! Oh,

sf

Wine! — *f* — *p* — tra la la la
 FOUR SAILORS. — *p* — tra la la la
 hap - py one. hol la he. — Bring wine, gar - con and
 see how neat! Bring a jug of wine, — gar - con —
f — *p* —

la la la — *f* — *p* — *sf* — *p* —
 tra la la tra la la — la la la
 la la la — *f* — *p* — *sf* — *p* —
 cogn - ac fine, heh — bring
 — and bring it now — hur - ry up, hur - ry
fz — *p* —

la la la la la la la la

wine!

up!

la la la la la la la la

Bring us wine, gar - con come
 Sol - diers, we love song and dance and wine and wo - men fine

f >
 f >
 f >
 f >

Tra la la la la la
 bring us wine and cogn - ac fine
 Tra la la la
 Sol - diers we love song and dance and wine and wo - men

Tra la la la la la

f >
 f >
 f >
 f >

1a 1a tra la la la la tra 1a 1a

tra la la tra la la tra la la

tra la la tra la la tra la la

1a tra la la la la la tra la la

ff sempre piu cresc.

tra 1a la la la Tra 1a la la la

tra 1a la la la tra la la la la

tra 1a la la la Tra 1a la la la

Heh, bring wine, bring wine, Heh, bring wine bring wine

ff *sffz* *3* *sffz*

1a

1a

1a

1a

1a

sffz

fff > > > *sfz*

Tra la la la la A sol - diers life is nev - er long! So

fff > > > *sfz*

Tra la la la la A sol - diers life is nev - er long! So

fff > > > *sfz*

So

fff Tutta forza. *ffff*

drink from plea - sures cup! Tri - quons! Bot - toms up! Tra la

drink from plea - sures cup! Tri - quons! Bot - toms up! Tra la

ffff

sfz

la la la! A health to wo - men wine and song! To grief we
 la la la! A health to wo - men wine and song! To grief we
 la la la! A health to wo - men wine and song! To grief we

say "a bas!" So vive la joie! Tra la
 say "a bas!" So vive la joie! Tra la

1a 1a 1a! A sol - diers life is nev - er long! So drink from

1a 1a 1a! A sol - diers life is nev - er long! So drink from

1a 1a 1a! A sol - diers life is nev - er long! So drink from

plea-sures cup! Trin - quons! Bot - toms up! Tra 1a 1a 1a! A

plea-sures cup! Trin - quons! Bot - toms up! Tra 1a 1a 1a! A

plea-sures cup! Trin - quons! Bot - toms up! Tra 1a 1a 1a! A

health to wo - men, wine and song! To grief we say "a bas!" So vive la

health to wo - men, wine and song! To grief we say "a bas!" So vive la

joie! So drink! So drink!

joie! So drink! So drink!

Nº 7.
4 5 1 0

Oh! Oh! Oh!

Allegro.

Piano.

Let me tell to you, mon cher! Of a hor - ri - ble af -
 Now up - on ze same steam - aire Was a Yan - kee mil - lion -
 "Ah," said he, "the wa - ter's fine, But I much pre - fer some
 In my room I go be - low, Till the wind no long - er

fair. Zat hap - pened en route from gay Pa - ree! While
 aire. With no - bod - y with him but his wife! Oh,
 wine!" "Just fol - low me to the up - per deck, Where
 blow! Zen quick - ly I start to feel so fine, I

sail - ing up - on ze roll - ing sea, up - on ze roll - ing
 it was ze chance of all my life, ze chance of all my
 no - bod - y else can 'rub - baire - neck', no - bod - y rub - baire -
 zink I would like to drink some wine, a bot - tle or two of

sea! _____ How I suf - fered on zat steam - aire!
 life! _____ For so ter - ri - bly plain was she
 neck!" _____ "I've a suite_ there all my own!"
 wine! _____ When I drink it I am so gay!

Oh! oh oh! Oh! Oh! Oh! I'm so sick with
 Oh! oh oh! Oh! Oh! Oh! He was glad to
 Oh! oh oh! Oh! Oh! Oh! "We can wine and
 Oh! oh oh! Oh! Oh! Oh! I just love to

rit.

mal de mer! flirt with me! dine a - lone!" feel zat way!

Meno mosso.

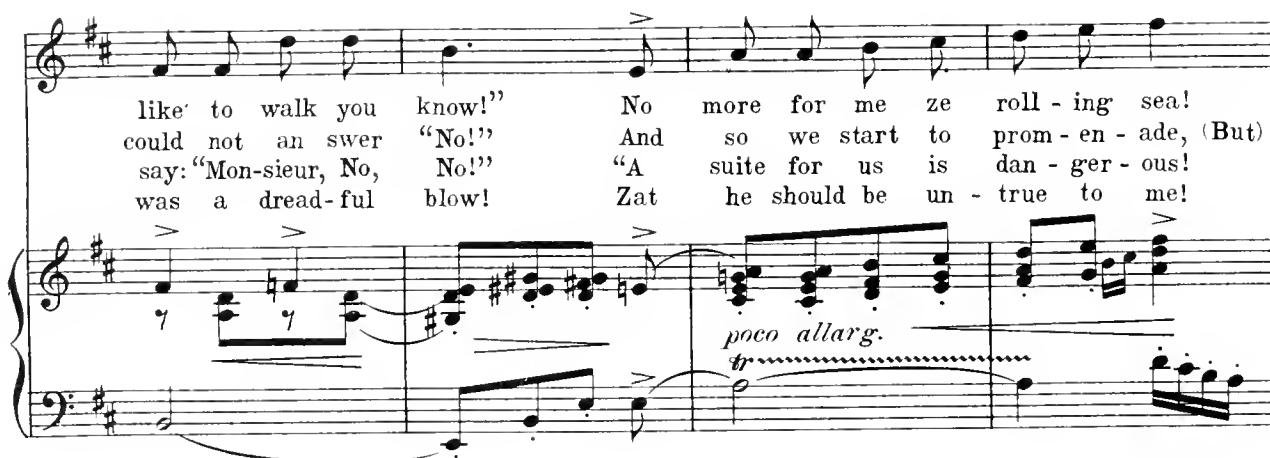
did not know what I should do! I did not know what
 did not know what I should do! I did not know what
 did not know what I should do! I did not know what
 did not know what I should do! I did not know what

staccatissimo.

I should say! My face was pale! My lips were blue, Al -
 I should say! When he said: "Take a walk with me." For
 I should say! My face turned green, When he said "Dine!" I
 I should say! I go to seek Mon - sieur a - bove, And



though my cheeks were red, I knew! I said: "Oh, cap - tain, stop ze ship! I'd
we were on ze roll - ing sea! I wished to make a hit with him, I
could not bear to think of wine! And so I made my - self to smile, And
in his suite a' - mak - ing love! I find him with his home - ly wife! It



Tempo I.



Tempo I.



4509 NO. 8.

A Soldier's Love!

Andante.

poco rit.

Once a lit - tle

Piano. *mf*

poco rit.

a tempo.

sol - dier, — lit - tle wood - en sol - dier, In a lit - tle

p a tempo.

ten.

Punch and Ju - dy show! Loved a lit - tle danc - er —

dain - ty lit - tle danc - er.— in a lit - tle bal - let
 gown you know. But he could not tell her—
 Nev - er could he tell her, That to her he'd lost his
 sol - dier's heart. For by means of strings and oth - er cru - el

things, They seemed to be for - ev - er kept a -

rit.

Tempo di Valse lento.

a tempo.

part. Yet he loved her so mad - ly, He'd die for her

pp dolce.

a tempo.

poco accel.

glad - ly, And soft - ly, sad - ly he would sigh. "If

poco accel.

she on - ly knew that to her I am true, I am sure that to my

pp rit. *a tempo.*

love her heart would fondly re - ply. But a - - las! It was fa - ted, They



poco accel.

ne'er should be ma - ted His soul was filled with vain re -

poco accel.

grets! But sel - dom e'en mor - tals may en - ter the por - tals, Of

a tempo.

love and so it is with Ma - rion - ettes.

rit.

Band Behind Scene.

Nº 9.

Tempo di Valse.

Piano.

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Nº 10.

Finale Act I.

The musical score consists of four staves of music. The top two staves are for the Piano, and the bottom two are for the Cello. The music is in 3/4 time. The first staff of the piano has a dynamic marking of *pppp*. The second staff of the piano has a dynamic marking of *poco accel.*. The third staff of the piano has a dynamic marking of *ppp*. The fourth staff of the piano has a dynamic marking of *ppp*. The Cello staff has a dynamic marking of *pppp*.

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Port à poche effeito



tempo più animato



Molto animato



Molto agitato.

ten.

ATHENEE pushes Bordenave through doorway, locking the door.

8

She crosses to table (centre of stage)

Trembling, pours out glass of water,
while about to drink, Chorus is heard approaching.

Tempo di Marcia.

Coming nearer.

CHORUS BEHIND THE SCENE.

Tra la la la la la Sol-dier's life is nev-er long! So

Tra la la la la la Sol-dier's life is nev-er long! So

Tra la la la

p molto cresc.

Chorus enters. *ff*

drink from pleas - ure's cup Trinq - uons bot - tom up! Tra la

drink from pleas - ure's cup Trinq - uons bot - tom up! Tra la

Trinq - uons bot - tom up! Tra la

Trinq - uons bot - tom up! Tra la

Trinq - uons bot - tom up! Tra la

sempre cresc. *ff*

Mother Justine Stop your noise!

1a 1a 1a 1a Health to wom - en, wine and Crosses and bends over Athenee.

1a 1a 1a 1a Health to wom - en, wine and

la la

ff a tempo.

ad lib. Exclamations from chorus "She's all right" Tra la la la la la

"Let's have a good time" etc, etc. Tra la la la la la

ff

ff a tempo.

sffz

sffz

Sol - dier's life is nev - er long! Justine explains to the crowd that Athenee is ill.

Sol - dier's life is nev - er long! *sffz*

Tra 1a 1a 1a ^{la} A sol - dier's life —

ff

sfp

BORDENAVE (from within)
"Let me out, you little devil—let me out!" *p a tempo.*

Three knocks are heard from within.

What is that! *p*

What is that! *ppp a tempo.*

What is that! *p*

What is that! *ppp*

pppp

a tempo.

Athenee starts for door saying "I will show you
what it is!" (she opens door)
Chorus tacet al Fine.

Meno mosso.

BORDENAVE enters, and startled at sight of crowd. ATHENEE "I am not afraid of you now! we are not alone!"

Un poco maestoso.

Turns to Armond, explaining situation.
Allegro rubato.

ARMAND angrily starts for Bordenave
Agitato e poco a poco accel.

and seems about to strike him with his glove.

ATHENEE exclaims: "Remember he is your superior officer - but I am not in the army!"

ATHENEE strikes Bordenave across the face with the gloves she has taken from Armand.

Bordenave
reels back
into chair.

Athenee runs up stage to center door.

Allegro. b.

ARMAND detained by some
brother officers—calls:
“Where are you going?”

ATHENEE turning, exclaims:
"If you're interested,
follow me!" Allegro

Allegro moderato.

pesante.

Presto.

8

fff lunga.

8

fffz

End of 1st Act

Nº 11.

Opening Act II.

Molto appassionato e rubato.

Piano.

ff rit. ff a tempo.

accel. d.

rit.

pesante. rit. fff

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Tempo di Marcia (animato.)



Trumpets on stage.

Trumpets on stage.

8

sffz *sffz* *sffz* *sffz* *sffz*

Band on stage.

Band on stage.

sfz *sfz* *sfz* *sfz* *sfz* *sfz*

Orchestra.

Orchestra.

p

8

sfz *sfz* *sfz* *sfz* *ff*

8

Listesso Tempo.

CHORUS.

Is - n't it beau - ti - ful weath - er to - day?
Is - n't it beau - ti - ful weath - er to - day?

Yes, aft - er the
Yes, aft - er the

Listesso Tempo.

storm! Par - is I think is ex - ceed - ing - ly gay!
storm! Par - is I think is ex - ceed - ing - ly gay!

ff

Oh! is - n't it warm! Wait - er, I'd like you to
 Oh! is - n't it warm! Wait - er, I'd like you to

sfz

bring me an ice! You nev - er can tell in a love af - fair,
 bring me an ice! You nev - er can tell in a love af - fair,

Wheth-er the end will be hap - py or sad, you see love is a lot - ter - y

Wheth-er the end will be hap - py or sad, you see love is a lot - ter - y

quite! —

quite! —

Stage Band.

Orchestre.

sfz sfz sfz

Stage Band.

CHORUS.

Orchestre.

heard it this morn-ing, Have you? Ar-mand will wed this Ath-en-

heard it this morn-ing, Have you? Ar-mand will wed this Ath-en-

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The musical score consists of four staves of music. The top staff is for the Stage Band, featuring a treble clef, a key signature of two flats, and a tempo marking of 9/8. The second staff is for the Chorus, with lyrics: "Oh! by the way! Here's some-thing new! I have just Oh! by the way! Here's some-thing new! I have just". The third staff is for the Orchestra, with a dynamic marking of 'p' (piano). The bottom staff is for the Stage Band again. The lyrics for the Chorus are repeated in the middle section, and the orchestra part continues with a dynamic 'p'.

ee, 'Twill be quite soon. That is - n't

ee, 'Twill be quite soon. That is - n't

cresc.

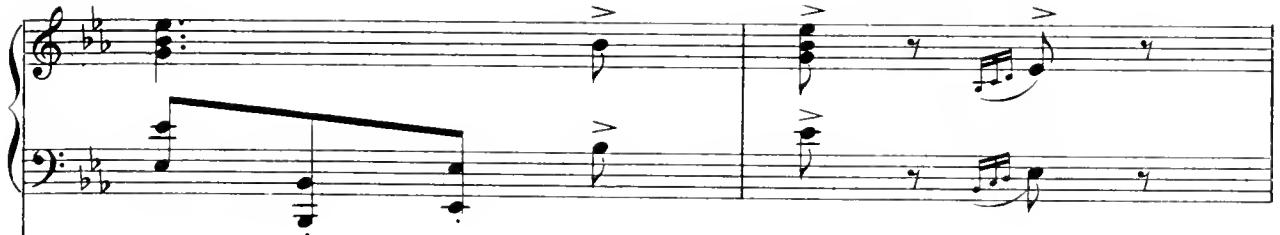
true, He is en - gaged to Hel - ena, but in vain has this art - ful young

true, He is en - gaged to Hel - ena, but in vain has this art - ful young



Ath - en - ee tried to per - suade him, to make her his

Ath - en - ee tried to per - suade him, to make her his



bride; Yes in vain has she tried!

bride; Yes in vain has she tried!



94

ff > Oh! what a scandal in - deed!

ff > Oh! what a scandal in - deed!

ff >

sf >

ff >

If she should ever suc - ceed!

If she should ever suc - ceed!

ff >

p molto cresc.

'Twill be some-thing to gos-sip a - bout, there's no doubt!

'Twill be some-thing to gos-sip a - bout, there's no doubt!

fp molto cresc.

fff (bus.)

Oh!

ff

Oh!

ff

ff

fff

ff

fff

ff

fff

Everybody Else's Girl Looks Better To Me Than Mine.
4 5 1 3 N° 12.

Andante, ma Scherzando.

Piano.

cer - tain traits of char - ac - ter that man - y men dis - play, Which in my -
wo - men have no sym - pa - thy with such a state of mind, Which is to

self I've curbed as much as could be! But
them an in - fa - mous con - di - tion! But

take a vote of an - y wo - man's club, and they will say That ev - en
learn the truth re - gard - ing an - y man, and you will find That they are

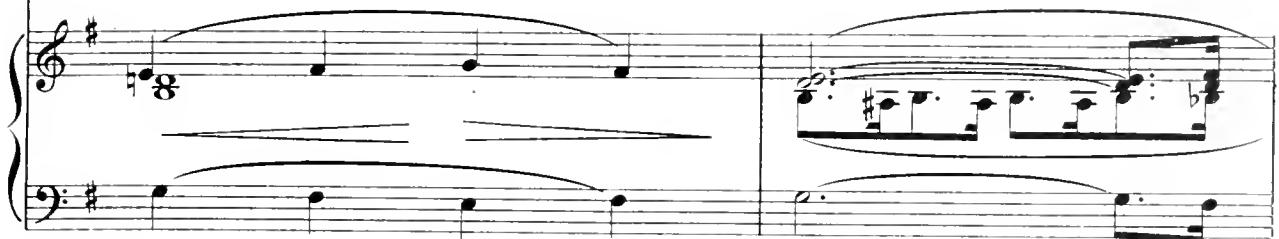
I am scarce - ly all I should be! I
all in quite the same po - si - tion! We

drink and gam - ble now and then and stay out late at night, Al -
seem to have a gen - e - ral ca - pac - i - ty for love, Which



tho' my vi - ces as a rule are few!
But
seems to grow, when it has once be - gun!

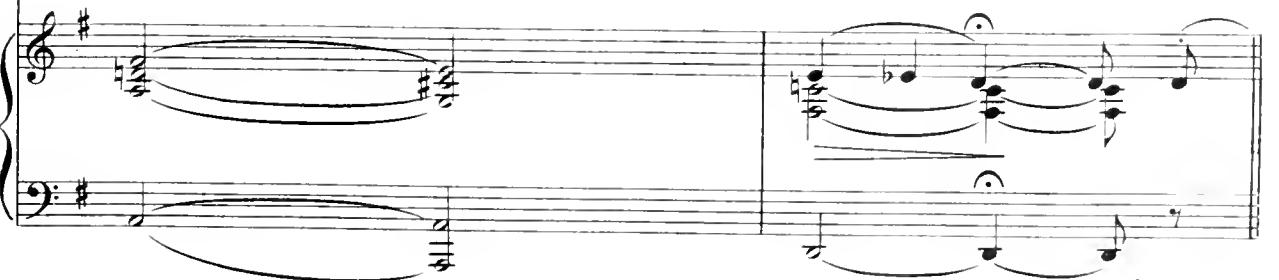
Al -



like the men of ev -'ry clime I must con - fess, that all my time is
tho' I fear, po - lyg - a - my would nev - er make a hit with me! It's



tak - en up in try - ing to be true. For
hard e - enough to get a - long with one! Still



REFRAIN.

ev-e-ry bod-y els-e's girl looks bet-ter to me than mine! Each
ev-e-ry bod-y els-e's girl looks bet-ter to me than mine! Per-

scherzando.

new one has for me a fas-ci-na-tion! I
haps it is a weak-ness I in-her-it. In

don't know where the fault can be, and such a thing, it seems to me, De-
bi-ble days of plen-ty all the men had ten or twen-ty, But to-

mands a psy-cho-log-ic ex-plan-a-tion. Why
day, what they would spend I couldn't spare it. It's

is it that when we're a - lone, my sweet - heart seems a queen? But
on - ly hu - man na - ture to de - sire what is not ours. We

when I take her out with me to dine, _____ Tho'
nev - er think the fruit we have is fine, _____ As

she may be su - perb - ly gowned, when I sit down and look a - round, Why
is the lus - cious look - ing peach that's hang - ing just be - yond our reach, So

ev - 'ry bod - y els - e's girl looks bet - ter to me than mine!—
ev - 'ry bod - y els - e's girl looks bet - ter to me than mine!—

poco rit.

If You Were I And I Were You.

Nº 13.

DUET.

Helena and Fernand.

Moderato.

FERNAND.

Musical score for the first system of the duet. The score includes a treble clef, a key signature of two flats, and a common time signature. The vocal line for Fernand begins with the lyrics "If you were". The piano accompaniment features dynamic markings *p* (piano), *accel.* (accelerando), *fz* (fortissimo), and *p a tempo.* (pianissimo, a tempo).

HELENA.

Musical score for the second system of the duet. The vocal line for Helena begins with the lyrics "What would you do?". The piano accompaniment features dynamic markings *p* (piano) and *fz* (fortissimo). The vocal line continues with "I and I were you: If I were".

Musical score for the third system of the duet. The vocal line for Helena continues with "You think of you of me I be so fond and true.". The piano accompaniment features dynamic markings *p* (piano) and *fz* (fortissimo).

self _____ and not of me! _____

Then just sup- pose that you were

A string of pearls _____ for me I'd buy; _____

I _____ But, don't you

Ah yes! but that could prove how great my love you

know that pearls come high dear? _____

fff

Tempo di Valse Lento.

see. If you were I and I were

poco rit. *a tempo.*

you, then some one else we'd be; And real - ly

there's no tell - ing who might fall in love with me.

— But far or near, there's no one dear, could love you

as I do! — So truth to tell its just as

well that I am I and you are you!

Band Behind Scene.

N° 14.

Tempo di Valse.

Piano.

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1.

sffz

2.

sffz *sffz* *sffz* *sffz*

Nº 15a

What Is Love?
OCTETTE.

Allegretto grazioso.

Piano.

fp cresc.

p

Deep un - der -neath the o - cean I know such a pret - ty land,

Far from the bil - lows mo - tion it lies on a cor - al strand!

Piano ad lib.

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There all the walls are gold - en, the street are of jew - els rare, —

bove —

Soft is the light that glim - mers from a - bove, —

glim - mers

from a - bove, —

All has an air of peace - ful - ness and love. Free — from

from a - bove. All un - known — there, live a -

care — mer - maids, All un - known — there, live a -

lone — there! Harps they're string - ing, ev - er sing - ing:

lone — there! Ev - - er sing - ing:

poco a poco rit.

Poco piu mosso.

What is love we pray, and does it on - ly last a day? For tho' we're

2nd time pp

2nd time pp

What

is

love?

pray

Poco piu mosso.

2nd time pp

hap - py quite, we think we might be hap - pi - er, if love would

does it last a

On - ly come our way, So



day?

How

much



men we nev - er knew? And they will

nev - er know how

sor - - - - - row,

how



1.

much of bliss And min-gled sor-row they will miss."

much bliss they will miss, how much they'll miss."

1.

2. *poco rit.*

min-gled sor-row they will miss."

rit.

they will miss, how much bliss they'll miss."

2.

poco rit.

Nº 15b

The Man And The Maid.

OCTETTE.

Tempo Giusto.

SOPRANO I. ALTO I.

TENOR I. BASS I.

SOPRANO II. ALTO II.

TENOR II. BASS II.

Piano *ad Libitum.*

unis.

Said the man un - to the maid:
unis.

Said the man un - to the maid:
unis.

Tempo Giusto.

p *sfs* *p*

f

"Won't you let me steal a lit - tle kiss dear?" To the man the
unis.

"Let me steal a kiss." *unis.*

"Won't you let me steal a kiss." To the man the
unis.

f

p

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maid then said: "Not till aft - er I be - come your
 bride." _____

"Not till I'm your bride."

maid then said: "Not till I'm your
 bride?" _____

"Not till I be - come your bride."

f

So

He wed her ver - y soon and start - ed off up -

So he wed her ver - y soon and start - ed off up -

So he wed

So he wed

So he wed

Ah!

on the hon - ey - moon.

on the hon - ey - moon.

her

Ah!

Ah!

rit.

unis.

"Had you kissed me dear" said he,

unis.

unis.

"Had you kissed me dear" said he,

unis.

Ah!

rit.

p

poco rit e dim.

"I am sure I nev-er should have wed you." "I knew that old boy" said she,
 I would not have wed." "Nev-er should I have wed you." "I knew that old boy" said she.

f *p poco rit e dim.*

accell. *rit.*
 "I had that ex - per - i - ence be - fore." "I had that ex - per - i - ence be - fore, be - - fore."

f *accell.* *rit.* *p*

I'll Be Married To The Music Of A Military Band.
Nº 16.

Tempo di Marcia (animato.)

Piano.

Dere are man - y kinds of art! Each one plays a use - ful part,
Moo - sic is a fun - ny thing, Ven you're hap - py you vill sing.

Moo - sic is great - est of dem all! _____ It can
Dat makes de peo - ple round you sad! _____ De me -

f marcato.

help us to be glad or cheer de soul, ven ve are sad in search of
chan-i-cal pi-a-no wid de moo-sic from a can Oh! dat would

plea-sure Or off on du-ty's call!
quick-ly drive an-y-bod-y mad.

Rag-time or de slow Pa-vane, Dream-y Waltz or gay Can-can!
Ven de He-ro-ine must go Out in-to de driv-ing snow,

Moo-sic's de joy of ev'-ry land! But ven
Moo-sic will shiv-er at her shame! Dey play

all is done and said, And you are go - ing to be wed, Dere iss no
march - es ven you're wed, And dey play march - es ven you're dead, I von - der

moo - sic dat's e - qual to a band! _____ I'll be
if dey con - sid - er it's de same! _____

REFRAIN.

mar - ried to de moo - sic of a mil - i - ta - ry band! _____ And ven I

take her by de hand, _____ I'll feel so grand and fan - cy! I will

bet you ve vill be de hap - piest coup - le in de land, —

sfz *sfz* *sfz* *sfz* *sp*

— Ven ve are mar - ried to de moo - sic of a band!

f brillante.

TENORS. *ff*

I'll be mar - ried to de moo - sic of a mil - i - ta - ry band, ta ta

BASS I. *ff*

I'll be mar - ried to de moo - sic of a mil - i - ta - ry band

BASS II. *ff*

I'll be mar - ried to de moo - sic of a mil - i - ta - ry band

I'll be mar - ried to de mu - sic of a band, zing

ff

sfz *sfz* *sfz* *sfz* *sfz*

ra ta ta ta ta ta ta ta, I'll reel so

— And even I take her by de hand — I'll feel so

boom! zing boom! Moo - sic of a band, zing boom! zing boom!

grand And fan - cy! I vill bet you ve vill be de hap - piest

grand And fan - cy! I vill bet you ve vill be the hap - piest

zing boom! And fan - cy! I vill be de hap - piest

A musical score for piano. The top staff is in treble clef, and the bottom staff is in bass clef. The dynamic 'ff' (fortissimo) is marked on the first measure. The second measure features a dynamic line with a downward arrow, indicating a gradual decrease in volume. The third measure is marked with 'sfz' (sforzando, with a short pause). The fourth measure is also marked with 'sfz'. The fifth measure is marked with 'sfz'. The sixth measure is marked with 'sfz'. The piano keys are shown with black and white dots, and the stems of the notes indicate the direction of sound.

coup - le in de land, ta ta ta Ven ve are mar - ried to de
 coup - le in de land Ven ve are mar - ried to de
 coup - le in de land zing boom! Ven ve are mar - ried to de

sszz *sszz*

moo - sic of a band! *D.S.*
 moo - sic of a band! *D.S.*
 moo - sic of a band!

sszz *sszz* *sszz* *sszz* *D.S.*

Nº 17.

Finale Act II.

Tempo di Marcia.

Piano.

I'll be mar-ried to de moo-sic of a
 mil - i - ta - ry band! _____ And ven I take her by de hand, _____
 I'll feel so grand and fan - cyl I will bet you, ve vill

be de hap - piest coup - le in de land, — Ven ve are mar - ried to de
sff *sfz* *fp* *brillante.*

moo - sic of a band! — I'll be mar - ried to de
ff *sfz* *sfz*

moo - sic of a mil - i - ta - ry band, — And ven I take her by de hand, —
ff

— I'll feel so grand And fan - cy! I vill bet you, ve vill
ff *sfz* *sfz*

be de hap - piest coup - le in de land, — Ven ve are

sfz

Tempo di Valse.

mar - ried to de moo - sic of a band! Yet he

sfz

poco rit.

*a tempo.**poco accel.*

loved her so mad - ly, He'd die for her glad - ly, And soft - ly, sad - ly

f a tempo.

poco accel.

he would sigh: "If she on - ly knew that to her I am true, I am

rit.  a tempo.

sure that to my love her heart would fond - ly re - ply." But a - las! It was

rit.  dolce.  a tempo.*poco accel.*

fa - ted, They ne'er should be ma - ted. His soul was filled with vain re -

*poco accel.**a tempo.*

grets! But sel - dom e'en mor - tals may en - ter the por - tals Of

a tempo.

love, and so it is with Mar - io - nettes.

rit.





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